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the powers requisite for the production of poetry he places first

"those of observation and description,—that is, the ability to observe with accuracy things as they are in themselves, and with fidelity to describe them, unmodified by any passion or feeling existing in the mind of the describer, whether the things depicted be actually present to the senses, or have a place only in the memory."

In this he is unquestionably realistic; but in accordance with his own peculiar purpose and method, he judges immediately this power:

"though indispensable," he says it "is one which he (a poet) employs only in submission to necessity, and never for any continuance of time: as its exercise supposes all the higher qualities of the mind to be passive, and in a state of subjection to external objects, much in the same way as a translator or engraver ought to be to his original. . . . The more exquisite the sensibility is, the more will he be incited to observe objects, both as they exist in themselves and as reacted upon by his own mind."⁹

These sentences distinctly show the relative importance that the powers of imitation and of modification hold in Wordsworth's mind. The first is indispensable, but is nothing without its compeer. Though he insists on getting close to the fact, he is never satisfied to remain there. The "essential passion" pervading it is the real object of his search; and his patient attention to the fact is due to his belief that without this he cannot attain insight into the essential passion. How clearly this is illustrated in the old Leechgatherer! Bodily condition is dwelt on for the sake of a strong moral contrast. Most poets are content to portray the essential passion (as much their own as their creature's) and give merely swift glances at the subject of it. Perhaps the chief reason why Wordsworth is instructive to a student of realism is that he frequently offers along with the passion the unemotionalized basis of it. Or, if not this first stage of his material, he shows a transition from it to the other. An illustration is found in *Simon Lee*. The first four stanzas furnish nearly enough information to present fully and delicately the pathetic old figure, but to these is added this bit of dead fact:

"And he is lean and he is sick;
His body, dwindled and awry,

⁹ Preface to *Lyrical Ballads*, 1815.

Rests upon ankles swollen and thick;
His legs are thin and dry."

Several stanzas of unimportant detail follow, and then an address to the reader, who, the poet thinks, may expect a tale to be related, but who is requested to make one for himself from like incidents by using such "stores as silent thought can bring." *Simon Lee*, in spite of this awkward interlude, is not altogether a poor poem; but it has the fault common to a great many of Wordsworth's narratives,—the realism is a little absurd, and the ethical purpose, while broad enough, perhaps, is rendered uninteresting by triviality of style. Many of the subjects, too, of these slighter poems remain commonplace; they remain so because the feeling of the person described has reached no great height, as in *The Last of the Flock*; or because the poet has failed to realize the nature or the depth of the passion portrayed, as in *The Forsaken Indian Woman*. Such poems sprang from no depth in Wordsworth's nature, and they reach none in ours. Wordsworth's realism in the field of narrative lies, therefore, in the fact that in the majority of cases he begins with close imitation of both personage and incident; when he attempts to create either, he nearly always fails. But having begun with imitation of the objects presented to his senses, he passes on to emotional reaction on this sense-material, and in this unrealistic activity he finds his chief interest, and displays his greatest power.

KATHERINE MERRILL.

Chicago, Ill.

FAUST-INTERPRETATIONS.

I.

WITH regard to the lines in the *Prolog im Himmel*

- 247 Ihr Anblick giebt den Engeln Stärke,
Wenn keiner sie ergründen mag.
267 Der Anblick giebt den Engeln Stärke,
Da keiner sie ergründen mag.

Düntzer¹ says

"Mit Absicht setzt wohl der Dichter hier statt *wenn* (obgleich), dessen er sich oben bedient hat, *da* (weil); in der Unergründlichkeit des in

¹ Erläuterungen, Faust, Erster Theil, p. 68.

der Welt sich bekundenden Gottes werden sie sich seiner Allmacht bewusst und dadurch gestärkt."

Schröer² makes *da=wenn=wenn auch, obgleich*:

"Wenn die Engel auch das Wesen der Sonne nicht ergründen können, so erhebt sie doch ihr Anblick."

Thomas³ says this is hardly possible, and refers to Grimm, *Wb.*, where *da* is not once quoted in that sense. He proposes *since* as the proper meaning. Strehlke, *Wb.*, quoted by Thomas, gives it the meaning of *da wo*.

The difficulties disappear, if we take *wenn*, varied, as Schröer properly intimates, by *da*, not with the now usual hypothetic meaning, but as denoting the co-existence of two co-ordinate facts placed side by side adversatively. In the eighteenth century *wenn* was frequently used in this sense, where now we should use *während*; see Paul, *Wb.*, p. 533, where the following examples are quoted:

"sie führen uns in Gängen voll Nacht zum glänzenden Throne der Wahrheit, wenn Schul-lehrer in Gängen voll eingebildeten Lichts zum düstern Throne der Lügen leiten" (Lessing);

"fehlet Bildung und Farbe doch auch der Blüte des Weinstocks, wenn die Beere, gereift, Menschen und Götter entzückt" (Goethe);

"durch immer schönere Gedankenformen schreitet der philosophische Geist zu höherer Vortrefflichkeit fort, wenn der Brotgelehrte das unfruchtbare Einerlei seiner Schulbegriffe hütet" (Schiller).

By taking *wenn* in this sense we get rid of the strained thought involved in the assumption of a causal or concessive relation between the two clauses.

II.

318 Da dank ich euch; denn mit den Todten
Hab' ich mich niemals gern befangen.

Thomas translates the second line by "I have never cared to concern myself," and adds "This use of *befangen*=*befassen* is very rare, seemingly a *ἀπαξ λεγόμενον*, so far as Goethe is concerned." Paul, *Wb.*, states its use with Jean Paul to be (*öfters*)=*sich befasen*. The

² Page 18.

³ P. 246.

expression *sich befangen*, however, was quite frequently used in northern Germany during my early years (1860-1870), and I have the impression of an admixture of the meaning of *physical contact* with the meaning of 'concern,' which makes Goethe's expression very vivid.

III.

554 Ja, eure Reden, die so blinkend sind,
In denen ihr der Menschheit Schnitzel kräuselt,
Sind unerquicklich wie der Nebelwind,
Der herbstlich durch die dürrn Blätter säuselt!

Hayward translates: "In which ye crisp the shreds of humanity."

Bayard Taylor: "Where ye *for* men twist shredded thought like paper."

Thomas: "Prink up humanity's leavings, (or, perhaps) twist gewgaws *for* men."

Bayard Taylor, in a note, justly objects to taking *der Menschheit* as a genitive; yet his "shredded thought like paper" is, I think, far from representing the exact idea. *Schnitzel kräuseln* means "cut up and curl paper" (especially scraps of paper) for ornaments, like for instance, those put round candles to receive their drippings (French *bobèches de papier*); the meaning, then, would be: Your glittering speeches which are humanity's flimsy ornaments.

J. HENRY SENDER.

University of California.

NOTE ON THE TIME ANALYSIS OF MACBETH Act iii, Sc. iv—Act. iv, Sc. i.

THE accepted analysis of the time in the last part of the third, and the first part of the fourth act of Macbeth, made by Daniel, in the New Shakspeare Society's *Transactions for 1877-79*, places Act iii, sc. 5, on the same night as Act iii, sc. iv, and supposes that Act iv, sc. i, took place on the following morning. This view is supported by Act iii, sc. iv: 132-133, where Macbeth says:

..... "I will tomorrow,
And betimes I will, to the weird sisters."

The objection to accepting this analysis lies in the fact that Act iii, sc. vi (which Mr. Daniel indeed rejects, perhaps needlessly), evidently